SYNOPSIS

21 वीं भाताब्दी में भारतीय प्रिंटमेकिंग:
गैर परंपरागत तकनीक और परंपरागत तकनीकों में नए दृष्टिकोण

Indian Printmaking in 21st Century:
Non Conventional Technique's and New approch in Conventional Technique's

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HISTORY

Contemporary art (समकालीन कला)

Contemporary art provides an opportunity to reflect on contemporary society and the issues relevant to ourselves, and the world around us. Contemporary artists work in a globally influenced, culturally diverse, and technologically advancing world. Their art is a dynamic combination of materials, methods, concepts, and subjects that challenge traditional boundaries and defy easy definition. Diverse and eclectic, contemporary art as a whole is distinguished by the very lack of a uniform, organizing principle, ideology, or 'ism.' Contemporary art is part of a cultural dialogue that concerns larger contextual frameworks such as personal and cultural identity, family, community, and nationality.

In vernacular English, "modern" and "contemporary" are synonyms, resulting in some conflation of the terms "modern art" and "contemporary art" by non-specialists.

Scope (क्षेत्र)

Some define contemporary art as art produced within "our lifetime," recognizing that lifetimes and life spans vary.

The classification of "contemporary art" as a special type of art, rather than a general adjectival phrase, goes back to the beginnings of Modernism in the English-speaking world. In London, the Contemporary Art Society was founded in 1910 by the critic Roger Fry and others, as a private society for buying works of art to place in public museums. A number of other institutions using the term were founded in the 1930s, such as in 1938 the Contemporary Art Society of Adelaide, Australia, and an increasing number after 1945. Many, like the Institute of Contemporary Art, Boston changed their names from ones using "Modern art" in this period, as Modernism became defined as a historical art movement, and much "modern" art ceased to be "contemporary"

Particular points that have been seen as marking a change in art styles include the end of World War II and the 1960s. There has perhaps been a lack of natural break points since the 1960s, and definitions of what constitutes "contemporary art" in the 2010s vary, and are mostly imprecise. Art from the past 20 years is very likely to be included, and definitions often include art going back to about 1970; "the art of the late 20th and early 21st century"; "the art of the late 20th cent. and early 21st cent., both an outgrowth and a rejection of modern art"; "Strictly speaking, the term "contemporary art" refers to art made and produced by artists living today"; " Smaller commercial galleries, magazines and other sources may use stricter definitions, perhaps restricting the "contemporary" to work from 2000 onwards. Artists who are still productive after a long career, and ongoing art movements, may present a particular issue; galleries and critics are often reluctant to divide their work between the contemporary and non-contemporary.

Public Attitudes (सार्वजनिक व्यवहार)

Contemporary art can sometimes seem at odds with a public that does not feel that art and its institutions share its values. In Britain, in the 1990s, contemporary art became a part of popular culture, with artists becoming stars, but this did not lead to a hoped-for "cultural utopia". Some critics like Julian Spalding and Donald Kuspit have suggested that skepticism, even rejection, is a legitimate and reasonable response to much contemporary art. Brian Ashbee in an essay called "Art Bollocks" criticizes "much installation art, photography, conceptual art, video and other practices generally called post-modern" as being too dependent on verbal explanations in the form of theoretical discourse.

चिंन्ता (Concern)

A common concern since the early part of the 20th century has been the question of what constitutes art. In the contemporary period (1950 to now), the concept of avant-garde may come into play in determining what art is noticed by galleries, museums, and collectors. Propaganda and entertainment in some circumstances have been regarded as art genres during the contemporary art period.

INTRODUCTION

Introduction (भूमिका)

Printmaking still holds many interests. With this form of art, we cannot only create a design, but a look which is completely distinct from the rest. There is a lot of difference in print making and printing as the latter reproduces usual texts and images. And to re-initiate the interest of many, who have been finding this as the art-by-gone, now we will talk more about Printmaking in details.Printmaking allows us to create forms of art and designs. Started around 4th century AD, this art form regenerated with time and made way for the process, which is now being used in printing. Vintage stamp's collection and appreciating art forms are included in hobbies, which give the human being an urge to experiment with the process available to them today. Although, before a series of numbers was used to define printmaking, but today it's a various form of style, which is classic as its impressions appeal to the masses or those who have fine knowledge to understand art

Printmaking as an art form (छापा खाना कला का आकार)

Printmaking was initially used to reproduce different religious text and manuscripts for distribution. With the passing of time, it started evolving from preservation purpose to creating different work of arts and also played a very important role in involvement of the printing process.

As, people by nature are experimental and perceptive; valuing experience and quality in any work form, and printmaking is no different. And when you are printmaking, it's not only the final product but whole process and the experience that matters. It engages an artist's sense of work, which certainly makes print making a beautiful experience.

CHAPTER 1.

छापा खाना के 21 वी भाताब्दी में रूप (आकार)

In 21st Century of printmaking Form and Shape

In today's world, artist explores various different mediums of art – painting, design and printmaking have stayed in one of the few with the high degree of acceptability. The main reason for it is because of the different processes that are involved in creating a print through printmaking.

A lot of new and talented artists have found their comfort in printmaking; it is also very important to know that all the graffiti and street are actually a form of printmaking using stencils. It makes print making a big toll in rebellious artist who want to express themselves differently.

A Varied Style (भिन्न–भिन्न तकनीक)

There are many artists who use unusual methods and techniques when it comes to printmaking from woodcuts, etching, Stencils and screen printing. Since the way the art is produced has been streamlined, and is accessible to the public, many artists seek alternate mediums for their work. If the artists are patient and like to try out new and different techniques to produce the art, then printmaking is a very inviting medium who look for inspiration in other forms of art

1. The Collective Effort (सामुहिक प्रयास)

Printmaking has survived through history because of its collaborative nature. It has survived many cultural and technological changes over many years. And still it has not only survived, but has evolved with time. The collaborative nature is one of the big plus point in this form. This has helped many people to develop interest in the work, and the process that he has become the part of it. It is the whole process and experience of the art of printmaking that makes it special. From these collaborative efforts, further techniques and methods are developed, and it is a big reason why it has survived the test of time from ages to ages.

2. In Keeping With the Tradition (परम्परागत)

The most important thing why printmaking is what it is today is because of tradition. It is a tradition that has brought it here and helped it survive. In many places and many art forms the technique of producing art from printmaking is now a tradition that has been followed through centuries. Today students who study art are taught different methods and techniques that are involved in printmaking.

CHAPTER 2.

आधुनिक दौर में छापा कृति का अभ्यासः–

The role of printmaking today

There are many galleries, forums and society that make a special effort to exhibit the artists who use different styles of printmaking techniques. There are societies that have developed fan following of this kind of art work produced from printmaking. They not only exhibit, preserve but also encourage young artist and art enthusiast to produce more work.

In this fast-moving world of the internet and soft form of art, we may not notice printmaking today, but printmaking has evolved with time. It has actually formed a part of many changes in the way we live today. Even in today's time we are practicing same age old ideology that is printmaking. One of the best examples in today's world is the computer that we are using today- they are the advances form of an impression, the typewriter, which has developed from the previous medium of printmaking.

Printmaking is not only an art form, but a way we live and think today. It is through printmaking that we have most of our earlier art forms reproduced and preserved for today's generation. Printmaking has actually formed the basis of the way humans have developed art and literature.

It would not be wrong to say that printmaking today has formed a cult, and it is one for art form that has got for comfort of artists, patron and enthusiast.

Printmaking is here to stay as the roots of the printing process still go back to the ancient ways of creating an impression. Although we can say a lot about printmaking and appreciate this journey from ancient period till present day in the field of art. It do holds a big place in the world of art and artists.

METHODOLOGY

Methodology (प्रविधि)

With the help of this research work. I put light on every printmakers methodology, technique, tools, materials and position. With regards to their thinking plus i will be able to collaborate with their thoughts which will be very helpful for my research.

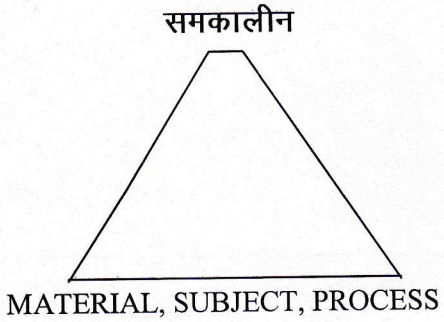
Under this visual aesthetic resolution in contemporary world how printmaking is getting its further extension in today modern world and how it is changing. In these aspects my prime focus of research will be based on and will be my major research subject, material, and process.

In my research I will focus on prime printmaking technique for eg- triography, gumprint, cyanotype, salt print, digital print. With respect to printmaker's methodology, material, tools and in today world what is the position of their work and activity i will concern it in my research work. I would try to present in a detailed shape and in another aspect of clarity and this art sensitivity plus how it will be an inspiration for the future generation artist.

In today era existence and how to safeguard it what do we find in the society initiative for this plus what is the condition of artist and the problem and how they are lacking and the different challenges faced by them and we will go through that also in my research.

Finally: in today's world printmaking studio, centre and printmaking al together are losing it core essence? Or it is getting an opportunity to grow in a totally new form in the society in today's world?

And in my further research while working I will go through different printmaking studio and I will have interaction with different printmakers and I consider therir thought as one of the prime aspects of my research work.



METHODOLOGY (प्रविधि)

Review literature

Book | Journal | Any other source

Data information

Visual | Interview | Questionnairs

Magazine
Books
Cataloges
Museuem
Art fairs

Photo video
Exhibition
Workshops

WORK PROCESS (काम की प्रक्रिया)
DATA COLLECTION (डेटा संग्रहण)
Work analysiss (काम विश्लेषण)
Bio data (जैव डेटा)
Technique/ method (तकनीक/तरीका)
Exhibition (प्रदर्शनी)

CHAPTER 3.

छापा कृति में प्रयोग होने वाली वैकल्पिक विधिया :

होलोग्राफी (Hollogram)

A holographic print is a hologram singing on a flat surface, when a 3-D (three-dimensional) effect appears. A holographic print is different from a conventional hologram, in which a particular lighting system Is not required. The viewer does not need any work-specific specs to see the image.

Holographic prints are used extensively for identity and security purposes. Credit cards, driver's license, passport, and security badges generally have small holographic prints that are embedded on their surface. Holographic prints typically work in these applications because the image can not be duplicated with the scanner or photocopier, and imaging such an image has proved to be exceptionally difficult and costly.

Holographic printing can not be done on ordinary paper, to facilitate the process, the paper or other printing surface should be coated with a metal layer (usually aluminum or steel) or reflective plastic. The hologram is embossed in lustrous metal or plastic, In which relief creates a complex, extremely detailed, pixelated image

Triography (ट्रायोग्राफी)

In the Trio-graph medium, use of different layers of pen and ink drawings, interlacing the attenuated images create an illusionary 3D scene onto a 2D pictorial surface.

This technique is yet to be confessed at the global art scenario which otherwise is not uncommon in the present commercial ad world.

I believe, i am the first one to employ and search this especial mode of technique and expression in the present scenario of contemporary Indian art.

1. Akash Chayal

I aim to draw my own state of dreams. In these works, I have confronted the real and the unreal corresponding with my own dream order in which man, beasts, plants, sky, sun, moon, stars, gods with super human powers and human weaknesses all fit into their assigned places. Till date, my prime concern has been to restructure realities and to unveil the hidden truth lying beneath the surface of the objective reality. This could have been done due to a graphic approach of my drawing that are intricate and intuitive.

I have tried to grasp images of the unconscious depths of my mind and bring them to surface, by expressing them in various forms and shapes with a suitable symbolic apparatus. I also believe that the journey of the line is filled with drama. Moving swiftly in a spontaneous free flow of thought, cutting spaces, dividing and creating with unfettered force, black against white emboldens me to the spiritual voyage.

Till date, I have worked on different mediums like fiber constructions, etchings, paintings, paper mashie, paperboards, triograph, video art, sculpture etc. For the last few years, I have intensely explored the possibilities in computer, but, the lines that thrust up explosively like crocus tufts or float and sail like kite leaning on the wind has been my prime concern.

GUM PRINT (गम प्रिंटिंग)

Gum bichromate is a 19th-century photographic printing process based on the light sensitivity of dichromates. It is capable of rendering painterly images from photographic negatives. Gum printing is traditionally a multi-layered printing process, but satisfactory results may be obtained from a single pass. Any color can be used for gum printing, so natural-color photographs are also possible by using this technique in layers.

Gum prints tend to be multi-layered images sometimes combined with other alternative process printing methods such as cyanotype and platinotype. A heavy weight cotton watercolor or printmaking paper that can with stand repeated and extended soakings is best. Each layer of pigment is individually coated, registered, exposed and washed. Separation negatives of cyan, magenta, and yellow or red, green, and blue are used for a full-color image. Some photographers prefer substituting the cyan emulsion in the cmyk separations with a cyanotype layer. A simple duotone separation combining orange watercolor pigment and a cyanotype can yield surprisingly beautiful results.

2. Arpan Mukherjee

He is one of the earliest researchers on alternative photography in the country and has developed practices using gum bichromate, cyanotype, salt print, wet plate collodion and silver gelatin emulation according to India's climate. Since 2001, he has researched 19th century photography methods and materials and incorporated them into the mainstream visual art arena. His works are mainly related to socio-economic and political issues, working with a documentary/conceptual format with a satirical approach, using both 19th century photographic and digital mediums according to the demands of his works. He has participated in a number of exhibitions and workshops and has given lectures on photographic history, practice and his own work, both nationally and internationally.

DIGITAL PRINT

The evolution in computer technology opened vistas for art designing, and gifted the new millennium with a novel art concept known as 'Digital Art'. Alike traditional artists, digital artists also experience, feel their surroundings and translate these observations into artistic work. The environment remains the same for digital as well as non-digital. The only difference is that they use

digital technology in expressing their thoughts and imaginations. In doing so the cultural values are also reflected in the artwork in accordance with the artist's personal vision.

As our culture becomes increasingly digitized, digital artists are successfully progressing in exploring and defining this new culture of art. The wide acceptance and admiration for digital art has created new benchmarks and milestones for Indian digital artists and their worldwide popularity has resulted in the runaway success for many artists. These digital artists are loaded with innovative ideas, ingenious thoughts and technologies to execute this implicit as well as explicit imagination. Digital artists are proficient in clubbing art with proper technology and they created many pathways for the aspiring artists. Their works become a topic of discussion in social and cultural circles. Younger generations of growing artists across the world are following those digital trendsetters in making their artistic work more attractive and communicable.

3. Salil sahani

Salil sahani use to present his art work with the technique of digital print which is one of a very modern format of presenting art work. It is such a simple visual format which is very easy to understand by any common man and it is very influenced. And people do get influenced with such art work.

He mostly use Photoshop to work with. Which makes his works very easy and influenced like digital print and the mistake carried out in digital printing can be easily identified and can be treated easily for example the help of backup.

In the field of work the use of digital is very innovative and useful like Photoshop, because in Photoshop he use his art to beautify it plus he get all the stuff to decorate his art work. he makes his art work very effective with the help of digital colors and concerning it in composition and it makes the art works very fruitful and verse less

4. Bulla Bhattacharya

The issue of being self / suspect in connection with memory has been the subject of his work for some time. Memories and thoughts that work in a coordinating manner, let a person work in a healthy and rational way. If there is a link broken or chemical imbalance in this important work, then the person starts to lose his social and psychological identity.

Their work has shown transparency boxes these ideas. To produce these boxes, we used screen print on the inner surface of yellow x as sheets and threads.

When he tried to understand the psychological work of his mind, then his recent works began to develop in this background. How much memory and memory of that memory play a role in shaping our social and psychological identity.

During this discovery, he was interested in imaging techniques of his human brain, such as X-rays, MRI etc. These imaging techniques are used to study the functioning of the human brain and diagnosis malfunction these computer-generated images are studied by the neurologist and psychiatrist to understand the state of the human mind.

In their recent works, these computerized images were adopted as part of the language of these scenes.

In common language, consciousness means the meaning of being environmentally responsible and responsible: it is contradictory as it is sleeping or living in coma.

More about the consciousness and in the modern discoveries are based on the study of psychological statistical studies and case of conscious states. These discoveries show that the mind is a place which comes from various local works which are bound together with concentrated awareness

Persistent Living State (PVS) is a situation in which one person loses the brains of the higher brain, but maintains the sleep-cycle with full or partial autonomous work. PVS is compared to healthy, awake subjects, constantly displaying an impaired connectivity between the deep and upper areas of the brain. Electro neurological interpretations mark this disadvantage of consciousness as there is loss of ability to solve time.

Are we alive or dead, if the brain is working systematically?

With this concept, unke compositions continue to be executed, keeping in mind the site and location, and executed. Digital print on transparent sheets and light boxes (backlit digital print) will be used in overlapping methods to create layers in a dark place, where the estimated images can also be used when the need arises.

Cynotype

The cyanotype is known as the blue color that is for the beautiful blue color. We strive to explore the artistic prospects of the medium and image creation process

Historical References for cynotype Process

The silitotype process, also known as the BluePrints process, was first introduced in John Harshal (1791 to 1871) in 1842. Sir John was an astronomer who was trying to find a way to copy his notes.

Hersheel managed to recover the pictures using soda hyposulphite as 1839s. In the early days, the paper was coated with iron salt and was used in contact printing. Then the paper was washed in water and in the form of a white image on a dark blue background. (In addition to the cynotype procedure, Herschel also gave us photography, negative, positive and snapshots of words.)

Salt print

A pinch of salt should be very likely to expose artistic expression in pixel age. Dry paper printing is one of the very early photography processes of the 19th century. The results of sodium chloride and silver nitrate are on paper.

Historical references to the salt process

Technique for making salt paper prints comes back in the early days of photography. In 1802 Thomas Vejewwood and Humphrey Davy used silver chloride to print images on paper. However, there was not a way to permanently secure these prints. Several years later, before investigating the light sensitivity of Asphaltum, Hereafter Nippus also made a print on paper using the same process.

William Henry Fox Talbot experimented with the ratio of silver nitrate and chloride to print the images and to make the most effective combination for printing in camera dark. At this time Talbot found that an extra paper of chloride made less sensitive to light and stabilized its prints to stabilize its effect. In addition to chloride, Talbot also used potassium bromide and potassium iodide for print stabilization.

When Sir John Herschel suggested the use of sodium hyposomite (sodium thiosulfate) as a more efficient fixing agent, the salted paper print "came."

5. Ajay Sharma

They make a dark place, which is the name of Sih-Ghar-Siyah-house, Sanskrit and Hindi is Dark-Kur, where he tries to develop the development of his community in an exercise in an alternative photography studio in New Delhi (India) Inhuman established in 2014

Their discovery is about the existence of life and death. They are questioning the existential questions in the virtual and real world. To find out the possibilities of this topic, it is possible to use different tools and visual arts. Looking for 'The Yoga Vasista' for many years. It is a kind of description of the dialect. It is represented to be, having super-consciousness and mirror of parallel unit.

These philosophical inquiries led to the exploration of their space and image.

They say that.....

According to the date and number, we need the date of birth and death, so we can recognize that existence exists or not, so it is like my birth date which is absolutely wrong and also the state boundary of my birth place Is contradictory for. But I have my own passport where I recognize myself as an India born in Devgarh Jharkhand

Re-investing in the digital era, alternative photography, to create a new visual language of the photography medium in contemporary fashion. Here you find the possibility of medium, it is the eye of the seeker who wants to appear in the dark room.

Continuous inspiration for Benaras (or Varanasi) Sharma, his philosophy of life and death, life beyond death, and his imagination with existence and non-existence, since he was a student at Banaras Hindu University Witness the fate of death The idea of life and death is just junction in a very long journey, so he broke his work and fascinated him.

Depth and layers which they are looking to make, have motivated them to have a dynamic and unorthodox multi-disciplinary approach. For Sharma, material determines the medium, and it is painting, drawing, print-making, using sound and text in your compositions. One of his most fascinating practices is his alternative approach to photography. Here's the analog (even using the self-made Panoramic Pinhole camera) - Sineitic (by this process which gives rise to the word of the blue print) and combines conventional and complex Van Dyke in the name.

He also uses the exhibition - he specializes in many of his works: "The first time I performed in my work, I was building an establishment in which I wanted to use yoga postures, As the idea of yoga which provokes me, no one can do anything else with whom I want to be precise, using my body as medium.

Sharma's workings have been shown in public art projects, residents and exhibitions in India, South-East Asia and Europe. He lives in Delhi and works where he also runs shade-house, a photographic group committed to alternative forms of photography.

AIM

लक्ष्य (Aim)

According to my cognition, the modern implementation of imprinted paintings in the contemporary era, such as the subject has not been given any particular research, so I thought this topic was very new and combative and creative, very little has been done on this in the name of the printmaking in India. There is now survival in the form of print making studio in India and very few articles and articles are written on it, so I have an inner desire that I will be able to draw an impression of this contemporary era. Doing a research on the unique implementation and tell the society how this impression is still changing its form and transforming itself into the modern era. In what way the content is transforming the law and subject into a new form and I will try that my research will be for three years To be able to offer a complete form, I will absorb whatever material I am gathering under my research, it will be a kind of form, such as a direct conversation with the blacks In second order, I will gather with old research articles and book books of history.

OBJECTIVE

1. To explore the position of alternative printmaker
(वैकल्पिक प्रिंटमेकर की स्थिति का पता लगाने के लिए)

2. To explore printmaker group
(वैकल्पिक प्रिंटमेकर समूह की स्थिति का पता लगाने के लिए)

3. To explore printmaking as a career
(वैकल्पिक प्रिंटमेकर कैरियर की स्थिति का पता लगाने के लिए)

4. To explore their personal experience in alternative printmaking work
(समकालीन वैकल्पिक प्रिंटमेकर में व्यक्तिगत अनुभव का पता लगाने के लिए)

5. To explore altrtnative printmaker
(आगामी समकालीन वैकल्पिक प्रिंटमेकर का पता लगाने के लिए)

6. To explore the inspiration of their work
(कलाकार के काम की प्रेरणा का पता लगाने के लिए)

7. By exploring their work we can see printmaking medium are giving new dimension in the art field
(कलाकार के काम की खोज करके हम प्रिंटमेकिंग माध्यम में वैकल्पिक प्रिंटमेकर देख सकते हैं जो की कला क्षेत्र में एक नया आयाम दे रहे हैं)

8. To analysis their work by asking question
(सवाल पूछकर उनके काम का विश्लेषण करने के लिए)

CONCLUSION

(निश्कर्ष)

I want to finish my summary with some conclusions. I felt this interesting and curiosity in understanding the process of this art and using it. This method or medium is to give us the right opportunity and results to present our new experiments on any field and surface. And further creates a situation of many possibilities. In today's modern era, the art process has become a necessity which is impossible to predict. It is changing its position and value in the field of art as well as in business. The real essence of the art process is that it has maintained its place in both past and future, which is a unique combination in itself. In the future, these art will grow more in their area

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